

THE TIMES' PAGE 9 MUSIC for WASHINGTON MUSIC LOVERS

Sousa's Home Coming Brings Joy To Music Lovers and Friends

By J. MacB.

Not since John Philip Sousa, wearing the uniform of a lieutenant commander in the navy, was heard in Washington with his Naval Band of 250 pieces during the big days of the Liberty Loans, has the spirit of this bandmaster made Washington "swing along" to the rhythm of his crisp and decisive baton.

There is to be a "Welcome Home" given to "Sousa and his Band" on the afternoon of their concert next Tuesday, September 28, at 4:30, at the National Theater. It also celebrates the twenty-eighth anniversary of this now famous band of seventy men, who have toured this country and much of Europe under the "March King."

To the native Washingtonian, Sousa's marches are particularly near and dear, for many of them were first heard when he was director here of the U. S. Marine Band. The marching step and spirit of these marches first set them tripping over the green lawns of the White House, where concerts were given in the days when Washington was a small city—just at the foot of the balcony where President Wilson now holds his outdoor receptions.

Now these marches have spoken of the military spirit of the United States throughout the world. Blithely, inspiringly, they still set the pulse beating.

COMPOSES NEW MARCH.

John Philip Sousa, who still wears his title, "The March King," has just written a new march, the first in two years. It is called "Comrades of the Legion," and is said to be one of the most spirited marches which this popular composer and bandmaster has done in many years.

It was not very long ago that Lieut. John Philip Sousa, U. S. N. R. F., bandmaster and composer, wrote a new march "The Volunteers," dedicated to the shipbuilders of the country and to the Shipping Board.

It was suggested to the composer that a march to spur on the drive for a shipbuilding reserve of 250,000 would be a valuable contribution to the nation.

"Anything in the world to put more ships on the seas flying the American flag," was the reply accompanying

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LIEUT. COMDR. JOHN PHILIP SOUSA, as he led the great band of 250 men at the United States Navy Yard, during the Second Liberty Loan drive. Sousa and his band of seventy musicians will be heard in concert here on Tuesday afternoon, September 28, at the National Theater.



MUSIC IN CAPITAL

MOTET CHORAL SOCIETY.

The Motet Choral Society, Otto T. Simon, director, George H. Wilson, accompanist, will begin rehearsals for its tenth season Tuesday evening, September 28, in the chapel of the Lutheran Church, Fourteenth and N streets northwest (entrance on Vermont avenue).

The work of this organization will be under the auspices of the Community Service.

The appealing oratorio of Mendelssohn's "St. Paul" will first be placed in rehearsal. The concert will be given on January 26, for the benefit of the foundlings and the summer camp for children.

All former members are requested to be present at the first rehearsal and new members will be enrolled at that time. All singers are welcome. There are no dues, but each member will purchase the required music.

MUSURGIA QUARTET.

The Musurgia Quartet, now in its seventh year, has been organized for the season with the following soloists: Mrs. Ethel Holtzclaw Gawler, soprano, soloist of the Third Church, Scientist; Mrs. William T. Reed, contralto, soloist Calvary Baptist Church; Wilbur Wesley Gantz, tenor, soloist of All Saints Church, Chevy Chase; Edwin CaHow, bass, soloist of All Saints Church, Chevy Chase; with Harry Wheaton Howard, pianist-director, organist of Third Church, Scientist.

Mr. Gantz comes to Washington from Columbus, Ohio, where he was soloist with the leading churches.

The Musurgia Quartet will continue to give its programs of popular and classical music.

MCCORMACK'S RECITAL IS BROKEN UP BY ANZACS

Dispatches from Adelaide, South Australia, published in the New York daily papers on Sunday, describe a demonstration in that city last Thursday night against John McCormack, the tenor, which resulted in breaking up his concert. It was announced that Mr. McCormack had canceled the other concerts he had planned to give in that city. According to these dispatches the sentiment against the tenor was created by the fact that his program did not contain the British national anthem.

To a representative of Musical America Mr. McCormack's New York manager, Charles L. Wagner, declared that the anti-McCormack sentiment in Australia was confined to a small group of persons who resented the fact that the tenor had become an American citizen. "The peculiar part of it is that McCormack's receipts have not been affected by this so-called demonstration," said Mr. Wagner. "He has given ten concerts in Sydney showed total receipts of more than \$45,000. As matters now stand McCormack will leave for England earlier than he had originally planned. He will sing in France and England before returning to this country."

MUSICAL ALARM CLOCK.

A recently invented "awakening" contrivance, says the Electrical Experimental Magazine, has an alarm clock resting on the phonograph cabinet and when the alarm rings in the morning, it releases the turn-table brake and before you know it, you are slowly coming back from slumberland to the tune of the "Anvil Chorus" from Il Trovatore, if you have a strong mind, or to the lilting strains of the "Merry Widow Waltz," if you are temperamental. Or, if you are one of those hard sleepers put on "Shimmy With Me."

NOTED OPERA STAR IS DEAD IN ITALY

Mme. Gerster, Born in Hungary, Was One of Few Singers Who Rivalled Patti.

Word was received in New York on Monday of the death at Bologna, Italy, on August 20, of Etelka Gerster-Gardini, once famous throughout the world as dramatic and coloratura soprano, and one of Adelina Patti's few rivals.

Mme. Gerster was born in 1857 at Kachau, Hungary, the daughter of a factory owner, and through the recommendation of George Hellmesberger, operatic composer, she studied with Mme. Marchesi at the Vienna Conservatory.

Verdi heard the youthful soprano in 1875, and was so enraptured with her singing of an aria from his "Traviata" that he recommended her to the Opera in Venice, where she made her debut as "Gilda." The impresario Gardini, whom she later married, at once closed a contract with her, and she sang at Marsailles and Genoa, later in Berlin, where she made a marked impression and from which city her fame spread throughout the capitals of Europe.

Her American tour, under Colonel

CONCERT CALENDAR

SEPTEMBER.

28. Tuesday 4:30—Sousa and his Band, Twenty-eighth Anniversary Week Concert. National Theater.

OCTOBER.

5. Tuesday, 4:30—Tom Burke, Irish tenor, in recital. National Theater.

22. Friday, 4:30—Mme. Schumann-Heink, contralto, in recital. National Theater.

26. Tuesday, 4:30—New York Symphony Orchestra, conductor, National Theater.

27. Wednesday, 4:30—Pavlova and Ballet Russe. First Philharmonic Course. Poll's Theater.

29. Friday, 4:30—First Concert, Ten Star Series. National Theater.

Mapleson's management, were made in 1878, 1883, and 1887, and were marked by great success. "Crispino e la Comare" and "L'Elisir d'Amore" were revived by Colonel Mapleson for Patti and Gerster.

On her return to Berlin she was made "Court-singer," appearing, however, only occasionally in concert. Bismarck was a great admirer of her

art, and she sang at several concerts in his memory. She opened a school of singing in 1896. Her book on teaching, "Stimmfuhrer," reached a second edition. Dr. Carlo Gardini, the impresario, whom she had married in Buda-Pesth in 1877, died at Berlin in 1910.

In Colonel Mapleson's memoirs occur many interesting stories of the rivalry between Patti and Gerster, when the two prima donnas toured together. On one occasion, he tells, Gerster saw a playbill on which Patti's name was larger than hers; also that while only \$5 was charged for her appearance, \$1 were asked for Patti nights. Without a moment's warning, even to her husband, Mme. Gerster took the train for New York. Colonel Mapleson followed the irate singer next day and induced her to appear at a matinee where she attracted an enormous audience.

Gerster's voice is described by critics of the time as being limpid, sweet, crystalline in its purity, of a wonderful range, and exceedingly flexible. Her dramatic ability was also great and her personal beauty added to her charm for audiences. But her voice had not the lasting quality that belonged to her great rival, and after her third American tour, which doubtless put too great a strain upon it, she never appeared in this country again.

LONG TUBE FOUND.

A German scientist recently unwinding a French cor de chasse from curiosity, found to his amazement that the brass tubing measured 1,749 meters in length.

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